4 Purpose, place, people and passion: The Case of the Lammermuir Festival, East Lothian, Scotland

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Introduction

In 2017 Cheltenham Music Festival, the Philharmonia Orchestra, the Lammermuir Festival and Welsh National Opera were all nominated for the Royal Philharmonic Society Music Award for best concert series or festival. Three of the nominees for this prestigious award were organisations with over seventy years of history. One, the Lammermuir Festival, was only in its seventh season. Yet it was the Lammermuir Festival that took home the award, achieving nationwide recognition less than a decade after it was conceived. While there are many reasons for such rapid success, this chapter will focus on three of them: a clear sense of purpose, effective stakeholder relationships, and collective shared leadership. As will become evident, uniting all three is the passion of the small team that created the festival and who continue to deliver it to this day.

Framework for analysis

The primary data for the case study was collected through in-depth qualitative interviews (Rubin & Rubin, 2005) conducted with the majority of the team responsible for the creation and annual delivery of the Lammermuir Festival. Interviews were transcribed and a process of thematic analysis (Braun & Clarke, 2006) was employed in order to identify key themes that were present across all of the data generated. Working inductively, relevant literature was then identified that offered a perspective on how these key themes might be understood as offering an insight into why the Lammermuir Festival has thus far been so successful.
Beyond the confines of a specific focus on arts and cultural organisations, numerous studies have been conducted to try and identify the factors most likely to influence the success of a developing not-for-profit organisation. Amongst their findings these include having a clearly defined mission, vision and purpose (Crutchfield, & Grant, 2008; Jeavons & Cnaan, 1997); identifying stakeholders needs in order to cultivate a strong base of support (Jawahar & McLaughlin, 2001; Chambré, 1997; Nitterhouse, 1997); and the importance of effective leadership (Routhieaux, 2015; Phipps & Burbach, 2010). What became quickly evident in this case is that many of the themes found in the interview data correlated with the findings of such studies, adding weight to the argument that although success cannot be guaranteed, there are certain conditions that will increase its likelihood.

Environmental context

In 1967, Elizabeth, Duchess of Hamilton, founded The Lamp of Lothian Collegiate Trust (the Lamp) in order to bring together the community of Haddington[1] through the restoration of derelict buildings for community use alongside the provision of art exhibitions and a summer season of classical music concerts. For many years this concert season attracted a number of high profile artists, including Sir Yehudi Menuhin and Dame Cleo Laine. However, by the early years of the twenty-first century, the concert season was faltering "it was a diminishing band of the same people, with attrition gently taking the numbers down each year" (Jim Stretton[2], Chair, personal communication, May 2017). The quality of the performances was still the same, but there "was absolutely no excitement about the series anymore, it was

unexciting and going nowhere. We had to make a decision about whether we were going to do something that would excite people again" (Stretton). Having six or eight concerts spread across a season was offering no momentum; few were going to travel for something like that when audience expectations were increasingly orientated towards large-scale events, spectacle and "experiences" (Pine & Gilmore, 1998; Hultman, 2009).

Reflecting on the future for the concert series Stretton phoned James Waters, the former associate director of the Edinburgh International Festival, who had also previously served on the board of the Lamp. Waters felt that there were only two options, "you either closed it down because you no longer knew why it was there or you changed it into a more effective operation" (James Waters, Artistic Director, personal communication, April 2017). The idea of holding a festival in East Lothian is something that Hugh Macdonald, a former head of music at BBC Scotland and director of the BBC Scottish Symphony Orchestra from 1991 to 2006, had been contemplating for some time. Macdonald[3] had worked with Waters in the past and had often shared his belief that the foothill towns of the Lammermuirs[4] held the potential to host a unique classical music festival. Although East Lothian has no concert hall, it does have the highest density of historic buildings in Scotland and it was these that he envisaged playing host to classical music performers of international standing. Waters felt that Macdonald's idea could be the perfect vehicle by which to "build on the substantial heritage of the concert series in order to make a more robust product that could deliver on multiple levels" (Waters).

However, this was in late 2009, and there was a desire that whatever was to replace the concert series would begin in 2010. To begin with, Waters and Macdonald took on the role of co-artistic directors and set about developing a business plan that they could take to potential supporters. However, they both recognised that if they were to make a success of this new venture they would need to bring in additional expertise. It was at this point that Waters arranged to meet with Abigail Carney, a freelance arts marketer with 25 years of marketing and communications experience in the performing arts.

This was in January 2010, and the team knew that if they were to get an audience for September then they would need to launch the programme in May. However, at this point, they had "no name, no audience, and no income" (Abigail Carney, Associate Director, personal communication, April 2017). Carney and Waters started by discussing the name and identity, and Waters felt very strongly it should be named after the range of hills that are a prominent feature of the county. The extent to which the location would be as much a part of the festival as the music is something that would only continue to grow as the project developed. For as Waters notes when asked to sum up what the Lammermuir Festival is, *"it's a ten-day music festival of international standing where the locations are as important as the performers and performances*" (Waters). Both Carney and Waters point to an initial meeting with a designer as a seminal moment in the development of the festival's identity. Acting as a broker, Carney asked Waters, Stretton, and Macdonald to "sell" their creative idea to herself and the designer. After that meeting, the designer came back with a suggested strapline based on something that had been said and which they had written down in their notes: Beautiful Music Beautiful Places. No one can remember who exactly had said this but everyone agreed this was the essence of the Lammermuir Festival; it remains the strapline to this day.

Having completed the business plan, it was quickly presented to the local authority, Creative Scotland[5], and Event Scotland[6] all of which agreed to provide £10,000 of funding in the first year. The money was confirmed on the 1st March 2010, and the programme was sent to print just over two months later. The Lammermuir Festival was launched in May, hardly five months after it was fully conceived, with a programme of 13 concerts running over 10 days in September; now it was a matter of generating an audience. While the team were fairly certain that the festival would appeal to the regular attendees of the old concert series and could

perhaps attract back some of those that had lapsed, their ambitions were far greater. As such, from the outset the team knew that public relations would be central to the success of the festival:

> PR was something that was recognised as being vital from the start. If this was to be what we all wanted it to be then the national music press needed to buy into it from the outset. In the first year we spent a substantial part of the marketing budget on PR, including a PR specialist. That has meant the festival has always been spoken about very well. If people – critics and performers – are not talking about you positively and seriously from the off then it is hard to get that opportunity back. (Carney)

In order to deliver this, the team sought out the input of Jane Nicolson, a press and PR consultant who specialised in classical music and had worked with James previously. Nicolson recalls the very clear brief that she was given to capture the attention of the arts and culture press and media, and "although there was a good response from those in Scotland, the national press wasn't so interested at first and there was a bit of an expectation that the festival had to prove itself" (Jane Nicolson, PR Consultant, personal communication, May 2017). However, the quality of artists performing at the festival was impressive from the outset and "this allowed the media and audiences to recognise that this was an event that could be trusted" (Nicolson).

In the first year, the number of concerts was less than half the amount programmed in 2018 and those that had created it were solely responsible for its delivery. Waters and Stretton opened the doors to the various venues, set out the chairs, and collected the ticket money on the door. Pre-sales had been relatively slow and "for the very first concert I think we all just wondered if anyone was going to come" (Nicolson). However, their concerns were unfounded as a significant amount of tickets were sold on the door and at the end of the ten days, the festival had delivered an audience of over 70 percent capacity.

The first festival had a turnover of nearly £80,000. In addition to the money from the three public sector funders, along with an equivalent amount of private philanthropic support, the Lamp had agreed to underwrite the delivery of the festival from a small fund of £25,000 that had previously been employed for the concert series. However, that money was never needed. The first festival generated a surplus and at no point since has the Lamp had to directly invest any money in the festival. That is not to say that the Lamp has not provided support, for although the directors of the festival act as though they are an independent trust, they are not. The board of the Lamp, through a festival committee, governs the Lammermuir Festival, and the Lamp provides some in-kind assistance. Furthermore, two of the Lamp trustees have been instrumental in raising money for the festival through philanthropy. Eight years on, the turnover of the festival is now double the annual throughput of the rest of the Lamp. Despite this rapid growth, and while there have been long discussions on both sides about whether the festival should become a separate organisation, for the time being, it is felt that the existing situation produces benefits for both sides without causing detriment to either.

A clear sense of purpose

The importance of having a clear vision, mission and purpose is regularly cited as being crucial to the success of a not-for-profit organisation (Crutchfield& Grant, 2008; Jeavons & Cnaan, 1997). Despite this, little attention has been given to the moments at which such clarity of purpose has emerged in the development of new arts organisations. Fortunately, on analysing the interview data for this case study, one of the most striking elements was the consistency with which all members of the team described the inception of the festival. All of the interviewees described the rapidity with which the vision for the festival coalesced, and

the shared conviction that they wanted to do something that would be both unique and of international quality and significance: "we knew that good things in small places were possible and we wanted to achieve that in East Lothian" (Stretton). Nonetheless, they also knew that the festival would have to be different from other options that were available in Scotland such as St. Magnus Festival in Orkney and Fife's East Neuk Festival, not to mention the Edinburgh International Festival that takes place every August only 30 minutes away from East Lothian.

Understanding what is unique about an arts organisation is integral to communicating its value to partners and audiences (Kolb, 2013). With Lammermuir "the mixture of the historic places and the music was key, it is central to the identity and the two come together as an artistic concept. The county is the venue" (Carney). Waters sees the county as "a gift", and the places in which the concerts are performed are as integral to the programme as the music. Alongside civic spaces such St. Mary's Parish Church in Haddington, the festival has also made use of private and quasi-private properties including Yester House, Gilmerton House, and Tyninghame House, allowing festival audiences access to a space that they might otherwise never have seen. Furthermore, the festival has also held concerts at such unexpected locations as the ruins of Tantallon Castle and the Concorde Hanger at the National Museum of Flight. All of these locations are never merely a picturesque backdrop for whatever concert happens to be taking place, rather each venue has been specifically matched with the concert in order that the two are complementary, offering audiences experiences that genuinely cannot be replicated. As Nicolson says: "Listening to Tenebrae in a historic candlelit venue before stepping out into the still beauty of East Lothian. Where else can you get that?" (Nicolson).

Not only does the festival take place in multiple locations over a wide geographical area but it also does so while including concerts of a scale that would very rarely be programmed outside of the main cities and major venues in Scotland. The programme always features Scottish performers of international standing such as the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra, Dunedin Consort, and the National Youth Choir of Scotland. However, it is never simply about providing these orchestras with somewhere else to perform their classic repertoire as the festival "doesn't just pick up anything they are doing, we almost always have them do something that is unique to Lammermuir" (Waters). Around this Scottish core are programmed major UK and international visiting artists. For example, in 2017 the festival hosted Alban Gerhardt, Quatuor Mosaiques, Tenebrae and the Orlando Consort. This commitment to excellence was present from day one: "it has always been about putting on the highest quality of art with the resources that we had, the very best that we possibly could. James has always pushed the spend to achieve that" (Carney). Indeed, Waters was clear that "none of us wanted to mess about, we wanted to do it properly or not to do it at all", and Carney recalled that at their initial meeting everyone agreed they would know they had been successful "when we got a five star review in something like the Observer", an accolade that the festival achieved in 2016.

However, it is also important to note that even the largest spaces that are programmed for the Lammermuir Festival are far smaller than the majority of venues these orchestras and musicians would normally perform in. This creates "an intimacy and community that gives Lammermuir an atmosphere that I have not found anywhere else" (Waters,), further evidence of the extent to which place is indivisible from the product. Indeed the authentic relationship between the two provides the narrative upon which the festival's has been presented to the press and media:

> There is a genuine story to tell about this festival. The PR has never been contrived; it has always come easily and naturally. Everything stems from the programming, but it

> is specifically this programme in these places. The music press is interested in things that are different and when you have young people playing brass instruments under Concorde you are able to get their attention. But in order to get them to take you seriously the quality has to be there too and with Lammermuir that is never in question (Nicolson).

Having established such a distinct identity the team have had to be mindful not to allow this identity to drift and become warped by external forces: "We are really clear about what the Lammermuir Festival is, why it is, and who it is for, but we have to constantly make sure that the Festival is what it claims to be and does what we said it would" (Carney). Despite this, in the first few years, small additions to the Lammermuir programme were trialled – open gardens, an art exhibition, but none of them quite fitted with the vision and mission and they act as a reminder that it is vital the festival does not drift from its core purpose. Now, if anything were going to be added into the programme that is not a concert it must be something that is based upon excellent music because "anything else would be inauthentic to the festival's purpose" (Waters). As such, "the festival you see now pretty much adheres to its original structure, the two weekends are important, there are certain things the audiences expect to always see, and then James and Hugh keep it fresh with new musical additions around those core elements" (Nicolson). Waters echoes this view: "While you need to be very careful not to repeat yourself, I am also a great believer in patterns. We know the key elements of the programme that the audience expect to see each year".
This not about the programme being formulaic, but it does have to be familiar:

> Really this is about branding, people have got to recognise the product and trust it. One of the great things festivals can do is entice people to things they would not normally go to because they trust that the core of the festival has integrity to it. Likewise, while there has to be room for risk in the programme, this needs offset by things in the programme that you know people will like and are going to sell well (Stretton).

Indeed it was evident that for all of the interviewees the integrity of the Lammermuir brand is now forefront in their mind when planning the next iteration of the festival:

> One of the things about a clear artistic policy and identity is that there are then a number of things you don't do. They may be nice but they no longer fit your brand. The programme generates the brand, but the brand becomes the keeper at the gate. You must not go outside the brand because the minute you lose that focus you start damaging things and people forget what you are all about. In the end, if you can't express what any arts organisation is about in one sentence then your focus is all over the place, and it is going to die (Waters).

However, staying authentic to the organisational purpose can be a challenge for not-for-profit organisations. Firstly, for a new organisation, there will often be the risk of mimetic isomorphism (DiMaggio & Powell, 1983) whereby they might seek to imitate other, already successful organisations, and in doing so lose what makes them unique. This is something that the Lammermuir team appear mindful of, aware that "we must play to our strengths and not wander off trying to ape something that we are not; we are not Edinburgh Festival and neither do we want to be" (Stretton). Secondly, the risk of mission drift is an ever-present factor for those organisations that rely on multiple, external stakeholders for a majority of their revenue (Worth, 2014; Jones, 2007; Weisbrod, 2004). Mission drift can also be a symptom of institutional isomorphism, whereby "both formal and informal pressures exerted

on organisations by other organisations upon which they are dependent […] induce an organisation to conform to its peers" (DiMaggio & Powell 1983, p.150). In the case of the Lammermuir Festival, the team appear to be resisting this pressure to conform through the manner in which they proactively manage their relationships with key stakeholders. As such, it is this that the next section of this chapter will focus on.

Stakeholder relationships

Bauman (2004) has argued that artists and managers are "sibling rivals" who, although disagreeing about the methods, are both agreed that society needs to change.Others argue that the two fields of practice are so "grounded in historically contradictory, not to say conflicting, values" (Daigle & Rouleau, 2010, p.13) that ideological tensions are an inherent part of all professional arts organisations (Maitlis & Lawrence, 2003; Chiapello, 1998). It would appear that for many of those working in not-for-profit arts organisations "management" is perceived as one of the primary methods of coercive and normative isomorphism (DiMaggio & Powell, 1983) by which an overbearing state seeks to homogenise and control artistic practice for instrumental ends (Stevenson, 2014; Orr, 2008; Belfiore, 2002). However, there are others who argue that those running arts organisations are not so passive in their adoption of managerial discourses and practices. They suggest that many arts managers are strategic in how they engage with such external pressures so as to not only avoid homogenisation but also to reach a compromise between artistic and managerial values (Daigle & Rouleau, 2010) or even to subvert the homogenising forces to their own advantage (Nisbett, 2012; Belfiore, 2012; Gray, 2000).

As an organisation that relies on receiving funds from both state and private supporters[8] the Lammermuir Festival is constantly under the type of external pressures that, left unimpeded, would most likely lead to the hollowing out of its unique vision and purpose. However, what became clear is that the team at Lammermuir had been particularly effective in regards to managing their relationships with stakeholders without having to sacrifice their core purpose in order to do so. All of the interviewees accepted that in order for the festival to exist they had to rely upon the support of a diverse group of stakeholders. Yet they did not set out to create a festival that would align with priorities of these stakeholders. Instead, they created something that they believed to be authentic and unique and then set about explaining to key stakeholders the ways in which their new festival would, by default, help them to deliver their own objectives:

> The Lamp, East Lothian Council[9], Creative Scotland and Event Scotland all had to believe that this was worthwhile. So the key thing was to have something that we were all personally excited about doing – because if you are not excited about it why bother – and which would play to three different sets of criteria, but where the whole thing works without compromising what the festival was intended to be. It was a question of having something unique and then aligning stakeholders behind it (Waters).

For the Lamp, the festival offered an answer to the problem of the failing concert series. The trust's purpose was to do good for the community through music, and what was being proposed was a festival in which the music and the place would be indivisible. The team were confident that being so locally rooted would mean that the populace of East Lothian would feel an ownership and pride in the event, reigniting their interest in the music that would be on offer. The confidence of the team has been vindicated as local interest in the festival

continues to grow each year, and the festival has become one of the widest reaching ways in which the Lamp makes a positive difference to the lives of those that live in East Lothian.
Unlike the Lamp, the primary interest of East Lothian Council was not the music, but in the potential of the event to function as an economic development tool. The Council were struggling to attract many of the lucrative tourists who were a mere 30 minutes away in Edinburgh, having few alternatives to golf that might bring people to the county. Yet rather than railing against this economic emphasis the Lammermuir team "had no problem in representing the festival as something that could help East Lothian to develop its tourism industry" (Stretton). The team had agreed from the outset that they wanted to create something of international significance and they could only claim to have achieved this when they were attracting a national and international audience to East Lothian. Fast-forward eight years and the festival is attracting 55 percent of its audiences from outside of the county, simultaneously creating positive externalities for numerous local businesses.
It is important to note that none of this was about the team changing what they had originally planned to do. Instead, it was about their confidence and comfort in altering how they spoke about the festival in order to frame it in such a way as to be of interest to whichever stakeholder with who they were engaging.All of the interviewees recognised that different stakeholders could value the festival for different reasons without degrading the essence of what they had created. However, they were all equally clear that if they were unable to persuade a particular stakeholder of how the festival might be of value to them, then the best option was to walk away: "we mustn't let ourselves get dragged around, it is not a problem if someone does not feel this is the right event for them to support, there will be someone else that does" (Stretton). Indeed Stretton holds up the one example of when they failed to do this as an object lesson in how not to seek out support:

> There is always pressure from funders to get bigger, more elaborate, to do something new. Two thousand and twelve was the year of Creative Scotland and there was a lot of money available to organisations in order to undertake related events. Having bid for some money we then allowed the funder to shape who would do what and in which ways. Ultimately, the event was not as successful as we hoped and we were lucky to escape with the integrity of the festival intact (Stretton).

There are, perhaps, few who would think that attracting 1500 people to an open-air specially commissioned contemporary classical music and light performance at a semi-ruined mid-fourteenth-century fortress on a windswept promontory was a failure. Yet Stretton's comments are indicative of the reflective and reflexive awareness exhibited by every member of the Lammermuir team about the essence of what the festival "should" be. This awareness, coupled with an ability to translate its value when necessary while simultaneously protecting its integrity in practice, has ensured that stakeholder relationships have been managed to their advantage and the institutional isomorphism that so many other new festivals have succumbed to has been avoided. Such reflective awareness is often related to effective leadership (Castelli, 2016) and it is to the question of leadership that the final section of this chapter will now turn.

Collective shared leadership

Although leadership can be conceived of as a role or a process, it is most commonly thought of in relation to a person (Hunter et al., 2007). As Friedrich et al. (2009) have noted "the long-standing conceptualization of leadership, both among researchers and the general public, is that it is a leader-centric or individual level phenomenon. When asked to define leadership, it is difficult not to think of a single individual providing direction and inspiration to a group

of followers" (p. 933). Focusing specifically on the arts sector, Nisbett & Walmsley (2016, p. 8) have argued that there is an "excessive" focus on a romanticised conception of the lone "charismatic" leader whereby both near and distant followers express an "extreme sense of loyalty towards these leaders, presenting themselves as devoted fans". Indeed this devotion is so strong that the overall relationship of these followers with the organisations and their work "seem[s] to be largely dictated by their attitude towards their leader".

Likewise, the perspective that leadership is something that is exercised by a single person – the idea of unitary command – has dominated the majority of academic literature on leadership (Pearce & Manz, 2005). Yet this focus on the individual obscures the dynamic nature of the process and the extent to which multiple individuals can share and exchange the role in any given project or organisation. As such, this perspective has been challenged by the notion of "post-heroic" leadership in which leadership activities are understood as a collective shared process rather than something that is the preserve of a single"all-knowing" individual (Crevani, et al., 2007). The benefits of adopting a shared leadership model can be numerous (see Crevani et al., 2007 for a summary), however, they have been argued to be especially suitable for arts and cultural organisations because "more traditional forms of leadership, which centre on the leader having the power, knowledge and answers to emerging problems, do not encourage optimal creativity and innovation" (Pearce & Manz 2005, p.136).

The Lammermuir Festival serves as an example of such "post-heroic" leadership models in practice. In undertaking this case study, a number of informal discussions were had with artists and funders who have had involvement with the festival in the past. What was notable was that rather than associating the festival with any one individual, all of these stakeholders referred to the strength of "the team" that delivered it. This was a perspective that all of the interviewees shared, each of whom was freely forthcoming about the valuable contribution that their colleagues made and the extent to which the festival was "a collective endeavour that emerged out of relationships, nothing was forced, and it has all felt quite organic" (Carney). This is not unusual for not-for-profit arts organisations, which can provide individuals with an ideal vehicle by which to behave and act collectively (Green& Haines, 2012; Brudney, 2001). According to Handy et al., 2008 such creative not-for-profits "serve to actualize values or preferences and include culture, sports, recreation, environmental protection, political expression, advocacy, labour unions, and professional and business associations" (p. 80–81).

Friedrich et al., 2009 define collective leadership as "a dynamic leadership process in which a defined leader, or set of leaders, selectively utilize skills and expertise within a network, effectively distributing elements of the leadership role as the situation or problem at hand requires" (p. 933). It is exactly this sort of dynamic process that Waters describes when he states that "the festival is light on its feet, people do what they need to do when they need to do it" (Waters). Due to this dynamism effective communication is fundamental to collective leadership (Friedrich et al., 2009), and it is clear that within the management team at Lammermuir, there is an open and on-going dialogue between each of the members. It is also evident that this communication is not simply about the passing of information but rather is one of the mechanisms by which the power relationships between each of the members is kept in a constant state of flux so as to avoid the emergence of a calcified hierarchy. For example, while Waters is developing his programme with Macdonald he will not seek out the advice or input of Carney, "however, as soon as he has made a programme the first thing he does is sit down and sell it to me, a non-classical music specialist, so we can sell it to the audience" (Carney). While Waters and Macdonald may retain significant power in developing the programme, through being asked to "sell" it to Carney their power is disrupted, tempering their ability to impose their will on the festival unmediated.

This is not to suggest that there are no formal roles and that responsibility remains fluid at all times. For shared leadership can take different forms, and these forms are not mutually exclusive. Of particular relevance to the current case is the idea of distributed leadership, which differs from collective leadership because of the extent to which elements of the leadership role are explicitly divided up and remain static throughout. This division occurs because it is believed that this will "increase the effectiveness of leadership within the team by distributing elements of the leadership role to those that are best suited to take them on" (Friedrich et al., 2009, p. 954).

The sense of "playing to your strengths" while acknowledging and deferring to the expertise of others is central to how distributed leadership works and was a common theme across all of the interviews:

> Responsibilities are assigned according to what our strengths are. We buy in additional expertise if and when we need it. I defer to James on all the art stuff and he defers to me on the non-art stuff […] I don't ever negotiate on the artistic content, ever. Maybe the venue, sometimes, and the ticket price is always my domain, which we discuss and agree, but never the artistic content. We consult with each other, but we know what we are responsible for making decisions about. (Carney)

Such an approach is not uncommon within arts organisations where dual leadership structures can often see responsibilities split between an "administrative "and "artistic" leader (Crevani et al., 2007). While this division between "the money and the art" (as Stretton described it) was evident in terms of how responsibilities had been distributed at the festival, they were very much understood as existing in a perpetual dialogue whereby the whole would always be greater than the sum of the parts:

> My relationship with James means that marketing is not simply seen as an add-on, marketing needs to be at the heart of any arts organisation that is going to be a success and at Lammermuir marketing begins with the proposition – the music and the place (Carney)

However, all of the interviewees believed that this distribution of responsibilities only worked because of the degree of trust and respect that existed between them:

> We all do our own thing but work as a team. We do not interfere with each other's expertise, there is total trust and respect with a clear understanding about who makes the final decision about different things (Nicolson)

This is not surprising; the presence of trust and respect is acknowledged as being essential to the successful adoption of shared leadership models. It lowers barriers between the individuals involved, fosters and encourages new relationships, discourages hidden agendas and encourages good faith negotiations and compromises (Worth, 2014).

Just as the presence of distributed leadership does not prevent collective leadership practices, neither does it preclude the existence of a formally designated leader. However, whoever adopts this mantel should be cognisant of the need to model shared leadership behaviours in vivid and relevant ways (Pearce & Manz, 2005), resisting the need to retain ultimate authority over every decision or entering into unspoken competition with those who they claim to share leadership with. John Tusa, the notable British arts administrator who ran London's Barbican Arts Centre from 1995 to 2007 echoes this perspective. He believes it is vital that those running arts organisations truly care about them and the values upon which they were established.. However, while it is important that the nominal leader of the organisation

protects these values, they should not take ownership of them or claim the ability to realize them any more than the others who they work alongside (Tusa, 2007). In the case of Lammermuir, Waters fill the position of nominal leader, however, he recognises that "while I suppose I am the chief executive, it is all very un-directive. There is a lot of mutual respect around and we are all united by how much we all care about it" (Waters). Likewise, Carney acknowledges: "although James is the CEO with ultimate responsibility, it is a flat management structure and we are not competing with each other; we all feel an equal sense of ownership for the festival and we take equal responsibility for its successes and failures" (Carney).

Conclusion

Waters believes that the success of the Lammermuir Festival is because "we put on excellent, distinctive performances and we sell it properly" (Waters). This is undoubtedly true; however, it is arguably the "we" in his explanation that has been most important in establishing the festival as a significant part of the UK's cultural calendar. For that "we" is a team of passionate professionals who have, through the adoption of shared models of leadership, harnessed their individual strengths and expertise to create a festival with a clear sense of purpose that delivers value for a whole host of stakeholders.

While this team are not unique, they are distinctive, not least for the extensive professional experience that each of them has and the fact that they enjoy successful portfolio careers of which delivering the Lammermuir Festival is only one element. Carney noted that "each of us came with a set of relationships and networks that you only develop over the course of a career" (Carney). This meant that they could enjoy the luxury of building the festival out of the extensive social capital that they each possessed. Furthermore, had Lammermuir failed to establish itself, the professional risk faced by the founders was minimal. Unlike many less experienced, early career arts administrators who often set out to establish a new cultural venture in part to try and establish an income or legitimise their professional status, none of those who established the Lammermuir Festival are doing it for personal, material gain. Instead, they are driven by a desire to realise the vision that they all first shared back in January 2010: "we just all care so much about this; we love the project that we are doing and we are more interested in its success than in any individual success" (Nicolson).

However, change is inevitable and the next challenge that the Lammermuir Festival will face is the inevitable dissolution of the team the created it. Such transitions are never easy and many arts organisations do not survive them. Despite this, Waters is hopeful: "I like to think that we have bolted the festival into the musical infrastructure of Scotland, I like to think that Lammermuir will continue beyond us". Whether this is proves to be the case or not remains to be seen, however, what are not in doubt are the lessons that can be learnt from the multitude of successes that this dynamic team have already enjoyed.

Notes

1 Haddington is a town in East Lothian, Scotland. Lying 32km east of Edinburgh, it has a population of just under 10,000 people and a history reaching back over 1000 years.

2 Jim Stretton joined the Lamp in 2002 as a Trustee, becoming Chair of the music committee. Although his professional background was in finance, he was also a passionate classical music lover and had previously served as Deputy Chair of the Edinburgh International Festival.

3 Macdonald was raised in East Lothian, specifically Haddington, so had a life long association with the county.
4 The Lammermuirs are a range of hills in southern Scotland, forming a natural boundary between Lothian and the Borders.
5 Creative Scotland is the development body for the arts and creative industries in Scotland.
6 Event Scotland funds and develops a portfolio of sporting and cultural events in Scotland in order to help raise Scotland's international profile and boost the economy by attracting more visitors
7 According to Waters 25% of the revenue for the Festival comes from box office, 35% public sector, and 45% private sector donors.
8 East Lothian Council is the local authority that covers all of the locations where the Lammermuir Festival takes place.

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